



HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD
ARTISTIC DIRECTOR

CHRISTMAS ORATORIO

JOHANN SEBASTIAN BACH

Concert I:

December 22, 1996, 3:00 P.M.

Jordan Hall at New England Conservatory



Concert II:

December 22, 7:00 P.M.

Handel & Haydn Society

Orchestra and Chorus

John Finney, conductor

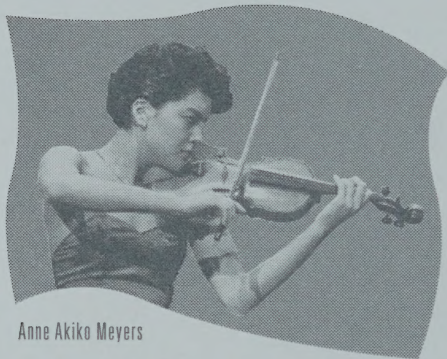
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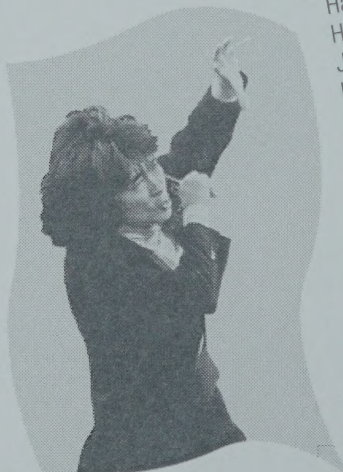
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Handel & Haydn Society
Christopher Hogwood, Artistic Director
1996-1997 Season

Sunday, December 22, 1996
Jordan Hall at New England Conservatory, Boston

John Finney, Conductor

JOHANN SEBASTIAN BACH
(1685-1750)

Oratorium tempore Nativitatis Christi, BWV 248, "Christmas Oratorio"

Mark Sprinkle, Evangelist

Concert I, 3:00 p.m.

Part I: *Jauchzet, frohlocket, auf, preiset die Tage*
For Christmas Day

Katharine Emory, mezzo-soprano; Donald Wilkinson, baritone

Part II: *Und es waren Hirten in derselben Gegend*
For the second day of Christmas

Roberta Anderson, soprano; Kamala Soparkar, mezzo-soprano
Murray Kidd, tenor; Herman Hildebrand, baritone

—INTERMISSION—

Part III: *Herrscher des Himmels, erhöre das Lallen*
For the third day of Christmas

Roberta Anderson, soprano; Mary Ann Valaitis, mezzo-soprano
Mark McSweeney, baritone

Concert II, 7:00 p.m.

Part IV: *Fallt mit Danken, fällt mit Loben*
For the Feast of the Circumcision

Gail Abbey, Janice Giampa, and Silvia Irving, sopranos
Phillip Kidd, tenor; Mark McSweeney, baritone

continued on next page

Part V: *Ehre sei dir, Gott, gesungen*

For Sunday after New Year

Janice Giampa, soprano; Susan Byers, mezzo-soprano

Murray Kidd, tenor; Donald Wilkinson, baritone

—INTERMISSION—

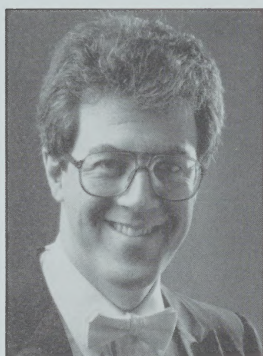
Part VI: *Herr, wenn die stolzen Feinde schnauben*

For the Feast of the Epiphany

Pamela Murray, soprano; Katharine Emory, mezzo-soprano

James Ruff, tenor; Herman Hildebrand, baritone

JOHN FINNEY, CONDUCTOR



John Finney is widely praised for his organ and harpsichord playing, as well as for his work directing several Boston-area ensembles. He has also performed solo keyboard recitals throughout the United States and in Europe, and has appeared as

organist and harpsichordist with H&H, the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. John Finney also has an active conducting career; he has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992, directing the H&H Ensemble Series. He also serves as Director of the University Chorale at Boston College, Director of Music for the Wellesley Hills Congregational Church in Wellesley, and Director of the Heritage Chorale in Framingham. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and the Boston Conservatory, and he has studied at the North German Organ Academy with Harold Vogel and at the Academy for Italian Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Denon, Decca, and Nonesuch. He is on the faculty of the Boston Conservatory, and also teaches at the Academy for Early Music in Bressanone, Italy.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra, which has been under the artistic direction of renowned conductor Christopher Hogwood since 1986. H&H is an American leader in historically-informed performance, performing music on the instruments and with the styles of the period in which it was composed. Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's *Mass in B Minor* (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. The 1995-96 season featured a production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. In addition to performances at Boston's Symphony Hall, H&H also offers the critically acclaimed Ensemble Series, previously known as the Chamber Series, with concerts at Jordan Hall at New England Conservatory under the direction of John Finney. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 6,000 students in 47 schools throughout Massachusetts.

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Silvia Irving
Pamela Murray

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Katharine Emory
Kamala Soparkar
Mary Ann Valaitis

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BACH'S CHRISTMAS STORY

Robert Mealy

Johann Sebastian Bach composed (or rather compiled) his *Oratorium tempore Nativitatis Christi*, BWV 248, "Christmas Oratorio" in the fall of 1734 for the coming Christmas season. The autograph score that survives shows that he worked in great haste. The opening chorus—taken from another cantata—begins with its original text, which Bach then crossed out; sketches for other movements were hastily abandoned after they were begun, a rare event in a Bach score. The entire production of six cantatas was intended as a sacred drama spread over the twelve days of Christmas and ending with the arrival of the three kings. The first cantata would have been heard on Christmas Day, the second on December 26th, the third on the 27th, the fourth on New Year's Day, the fifth on the Feast of the Circumcision (January 2nd), and the final one on Epiphany, January 6th. Although this cycle originally took nearly two weeks to perform, Bach specifies on his title-page that this is a single oratorio that comes in six parts. Bach uses the term "oratorio" rather differently than others; he reserves it for a series of cantatas linked by a sacred plot-line. This oratorio—his first new large-scale production in some time for the two big Leipzig churches—was an important chance for him to consolidate much of the music he had composed in the previous two years, music which was first intended for ephemeral political celebrations.

There was a good reason for this uncharacteristic flood of secular cantatas. By 1733, Bach had become increasingly interested in the possibilities offered by the court at Dresden. By then, he had fulfilled his Leipzig compositional duties with several full cycles of cantatas for the church year, and his attempts to reform the musical situation at the Thomaskirche only mired him in extended bureaucratic battles. The *collegium musicum* at Leipzig—a weekly society of students and amateurs—provided him with a welcome alternative, but the vision of working with the resources of a great court like Dresden must have held an enormous attraction for him. The *Mass in B Minor* was one wonderful result of this effort to attract royal patronage; the series of cantatas he

wrote for various court anniversaries was another. These occasions ranged from birthdays (Prince Friedrich Christoph on September 5) to coronation anniversaries (August III on October 5), and in keeping with the tastes of opera-going Dresdeners, Bach's music for these celebrations tends to be uncomplicated and "modern" with clear structures and colorful orchestral colors.

About a third of the Christmas Oratorio is taken from these secular cantatas, and their exuberant freshness gives the Oratorio its distinctively festive sound. Since these choruses and arias were originally intended for royal birthdays and anniversaries, enshrining this music in a lengthy work celebrating the birth of Christ makes perfect sense. But this is exactly what has made the Oratorio something of a problem in past years to many Bach scholars. Bach's use of the technique known as "parody" (reworking earlier music by setting new text to it) is upsetting to some because it implies that the new work is somehow tainted by a lack of originality, that it is "inauthentic" in some deep sense. And when the original setting is overtly secular, in fact political, its reuse in a sacred context made many nineteenth-century scholars uncomfortable. But in Bach's world, a gesture of praise and homage was the same, whether for God or for his royal representatives on earth.

Parody can present practical problems, though, when the original text prompted a vivid musical image whose point is lost when set to different words. The opening of the whole Christmas Oratorio is perhaps the most famous example of this: it comes from a secular cantata that begins "Sound forth, you drums," which would explain the timpani fanfare that follows. But the musical language Bach was writing in at this point rarely relies on such explicit word-painting, and it suffers from a change of text. Moreover, the largely generic texts of Bach's political cantatas do not elicit too much in the way of overt musical illustration. Perhaps the most telling explanation for Bach's recycling of the year's crop of secular cantatas was a pragmatic

concern for their survival: after all, Christmas comes around every year, and who now remembers Electress Maria Josepha?

Re-working these secular choruses and arias also meant that a huge six-part work would keep a certain stylistic coherence. Bach was obviously concerned with unifying these six cantatas. Most importantly, he provided an overall tonal structure by setting the whole work in a cycle of keys: the first, third, and sixth parts are all in bright D Major, while the others are in related keys of G, F, and A. Of course, over thirteen days, not much sense of key contrast can register, but this ensures that each cantata has its own distinctive orchestral color. The three D Major cantatas gleam with the sound of trumpets and drums, and they tend to celebrate the glory and power of Christ as King. The opening of the first cantata, in particular, displays all the instrumental colors of Bach's orchestra deployed in one of his most brilliant movements. In contrast, the second cantata sets the airy sounds of strings and flutes against the earthiness of oboes—and here Bach uses the earthiest kinds; both oboes d'amore and da caccia play in the opening movement—to create a vivid picture of the angels joining the shepherds in praise. The fourth cantata, which concerns itself with the rather abstract issue of naming—circumcision is the ritual where the child is given its name—is set off from the others by the striking color of two horns, in comparatively remote F Major. And the fifth cantata, in A Major, returns the sound of oboes d'amore with strings to create a bustling picture of the arrival of the three kings following their star. Most of the cantatas, moreover, reinforce this sense of a prevailing orchestral color by ending with a kind of recapitulation of their opening material, now transformed into a chorale setting.

Unlike the tremendously dramatic *St. Matthew Passion*, where even the chorus takes on several roles, nothing much happens in the Christmas Oratorio. Or rather, what does happen

is not particularly staged. The angel's part is sung by the soprano, of course, and Herod is represented by the bass, but mostly the biblical narrative is delivered in very straightforward recitative. The focus is instead on the arias and choruses, which meditate upon the images and metaphors raised by the bible verses. More lyric than epic, the libretto dwells upon the contrasts inherent in an

all-powerful King of Heaven appearing as a small defenseless baby, and by extension the miracle of God being born in each of us. Other, related images which reoccur throughout the cycle are the star appearing in the sky, providing illumination and guidance in a dark world, and the intimate union

between the soul and Christ as bride and groom, derived from the Song of Songs.

The drama is thus in the contrasts these images contain: at the same time light and dark, great and small, intimate and universal. To convey these meditations, Bach uses the full range of possibilities inherent in the cantata form. Along with the usual elements of a festive cantata—the large-scale opening “concerto”, the aria where voice and instrument reflect upon a particular image, and the chorale with all its Lutheran associations of the people speaking as one—Bach introduces magnificent variations upon all these forms, as when the chorus interrupts an aria with a chorale, when an aria weaves in and out of an accompanied recitative, or when a closing chorale is brilliantly broken into by the full orchestra, recalling some earlier movement. The effect of all this variety in such a capacious work is to give us a different kind of drama, one which is less about tensely following a narrative thread and more about the pleasure of absorbing ourselves in the images and associations unfolding from the Christmas story. ■

—Scholar and performer Robert Mealy has recorded and toured with many period-instrument ensembles, including the *King's Noyse*, *Les Arts Florissants*, *Boston Camerata*, and the *Handel & Haydn Society*.



A view of the Thomaskirche, Leipzig, ca. 1735.

CHRISTMAS ORATORIO: VOCAL TEXT

Texts: The Gospel of St. Luke, Chapter 2, verses 1, 3-21

The Gospel of St. Matthew, Chapter 2, verses 1-12

Chorale—non-liturgical poetry, partly as parodies of secular texts,
by Christian Friedrich Henrici-Picander

*English translation of the sung texts reprinted by kind permission of
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PART I

For the 1st Day of Christmas

St. Luke 2, 1 and 3-7

CHORUS

Jauchzet, frohlocket, auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

Rejoice, exult! up, glorify the days,
Praise what the All Highest this day has done!
Set aside fear, banish lamentation,
Strike up a song full of joy and mirth!
Serve the All Highest with glorious choirs,
Let us worship the name of the Lord!

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißet Bethlehem; darum, daß er von dem Hause und Geschlechte David war, auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

And it came to pass at this time, that a decree went out from Caesar Augustus, that all the world should be taxed. And everyone went to be taxed, each to his own city.

Then also Joseph arose from Galilee, from the city of Nazareth, into the land of Judaea, to the city of David, which is called Bethlehem; because he was of the house and lineage of David; and he took with him to be taxed Mary, his espoused wife, who was with child. And when they were there, the time came that she should be delivered.

RECITATIVE (KATHARINE EMORY)

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor.

Now shall my beloved Bridegroom,
Now shall the hero of David's house
For the solace and salvation of earth
At last be born.
Now will the star of Jacob shine,
Its radiance breaks through already.
Up, Zion, and leave weeping now,
Thy good mounts on high.

ARIA (KATHARINE EMORY)

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

CHORALE

Wie soll ich dich empfangen,
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und sie gebär ihren ersten Sohn, und
wickelte ihn in Windeln und legte ihn in eine
Krippen, denn sie hatten sonst keinen Raum in
der Herberge.

CHORALE WITH RECITATIVE (DONALD WILKINSON)

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöhen,
Die unser Heiland vor uns hegt?
Daß er unser sich erbarm,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich
Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis!

ARIA (DONALD WILKINSON)

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muß in harten Krippen schlafen.

CHORALE

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!

Prepare thyself, Zion, with tender desire
The Fairest and Dearest to behold with thee soon!
Thy cheeks
Today must shine the lovelier,
Hasten most ardently the Bridegroom to love!

How shall I receive Thee
And how encounter Thee?
Oh, desired of all the world,
Oh, my soul's adornment!
Oh, Jesus, Jesus, set
The torch by me Thyself,
Whereby that which pleases Thee,
May be manifest and known to me.

And she brought forth her first-born Son, and
wrapped him in swaddling clothes, and laid him
in a manger, because there was no other room for
them in the inn.

He came poor upon earth
Who can extol the love aright,
Our Savior cherishes for us,
For that He pities us,
Yea, who is capable of comprehending,
How man's distress so moved Him?
Make us rich in heaven
The son of the All Highest comes into the world
Because its salvation pleases Him so well,
And like unto His beloved angels.
That He will Himself be born as man.
Lord have mercy on us!

Great Lord and mighty King,
Beloved Savior, oh, how little
Dost Thou esteem earthly pomp!
He who maintains the whole world,
And did create its ornament and splendor,
Must sleep in a hard manger.

Oh, little Jesus, my heart's love,
Make Thyself a clean soft little bed,
In which to rest in my heart's inmost shrine,
That I may never forget Thee!

PART TWO
For the 2nd Day of Christmas
St. Luke 2, 8-14

SINFONIA

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie fürchten sich sehr.

And there were shepherds in the same country abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

CHORALE

Brich an, o schönes Morgenlicht,
Und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Daß dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Frieden bringen.

Break through, oh lovely light of morn,
And let the heavens dawn!
You shepherd folk, be not afeared,
Because the angel tells you,
That this weak babe
Shall be our comfort and joy,
Thereto subdue the devil
And bring peace at last.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und der Engel sprach zu ihnen:

DER ENGEL (ROBERTA ANDERSON)

Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

And the angel said unto them:

THE ANGEL

Fear not; behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord.

RECITATIVE (HERMAN HILDEBRAND)

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.

Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

That which God promised Abraham,
He now lets be manifested to the
Shepherd band, fulfilled.
A shepherd it was had to learn
All this before from God.
And now also must a shepherd
First know the act fulfilled,
Which He promised then.

ARIA (MURRAY KIDD)

Frohe Hirten, eilt, ach eilet,
Eh' ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn.
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

Joyful shepherds, haste, oh, haste,
Lest you tarry too long,
Haste to see the lovely babe.
Go, the joy is all too fair,
Seek to gain grace,
Go, and refresh heart and mind!

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und das habt zum Zeichen: Ihr werdet finden das
Kind in Windeln gewickelt
und in einer Krippe liegen.

And this shall be a sign unto you: ye shall find the
babe wrapped in swaddling clothes,
and lying in a manger.

CHORALE

Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehet überall.
Da Speise vormals sucht ein Rind,
Da ruhet jetzt der Jundfrau'n Kind.

Behold: there in a dark stable lies
The One who has dominion over all.
Where, before, an ox sought food,
There now rests the Virgin's Child.

RECITATIVE (HERMAN HILDEBRAND)

So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht;
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

So go then hence, you shepherds, go,
That you may witness the miracle;
And if you find the Son of the most High
Lying in a hard manger,
Then sing Him by His cradle,
In a sweet voice
And with full choir,
This lullaby to rest!

ARIA (KAMALA SOPARKAR)

Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

Sleep, my Dearest, enjoy Thy rest,
From henceforth watch over the well-being of all!
Refresh the breast,
Experience the joy,
There where we gladden our hearts!

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und alsobald war da bei dem Engel die Menge
der himmlischen Heerscharen, die lobten Gott
und sprachen:

And suddenly there was with the angel a multitude
of the heavenly host, praising God,
and saying:

CHORUS

Ehre sei Gott in der Höhe und Friede auf Erden
und den Menschen ein Wohlgefallen.

Glory be to God in the highest, and on earth peace,
good will toward men.

RECITATIVE (HERMAN HILDEBRAND)

So recht, ihr Engel, jauchzt und singet,
Daß es uns heut so schön gelingt!
Auf denn! wir stimmen mit euch ein,
Uns kann es, so wie euch, erfreun.

Then fittingly, you angels, rejoice and sing,
That things turn out so favorably for us this day.
Up then! We will join in with you,
For we can rejoice just as you.

CHORALE

Wir singen dir in deinem Heer
Aus aller Kraft Lob, Preis und Ehr,
Daß du, o lang gewünschter Gast,
Dich nunmehr eingestellt hast.

We sing to Thee in Thy host
With all our might and main: praise, honor and glory,
That Thou, oh long-desired Guest,
Hast now appeared.

PART THREE
For the 3rd Day of Christmas
St. Luke 2, 15-20

CHORUS

Herrscher des Himmels, erhöere das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

Ruler of Heaven, hear our stammering tones,
Let our feeble singing please Thee,
When Thy Zion exalts Thee with psalms!
Hear our hearts' triumphant praise,
When we now display our awe before Thee,
Because our welfare is assured!

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und da die Engel von ihnen gen Himmel fuhren,
sprach die Hirten untereinander:

And when the angels had departed from them
into heaven, the shepherds said one to another:

CHORUS

Lasset uns nun gehen gen Bethlehem und die
Geschichte sehen, die da geschehen ist, die uns
der Herr kundgetan hat.

Let us now go even unto Bethlehem, and see This
thing which is come to pass, which the Lord hath
made known unto us.

RECITATIVE (MARK MCSWEENEY)

Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hül' aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er getan;
Geht, dieses trifft ihr an!

He has comforted His people,
He has delivered His Israel,
Sent help out of Zion
And ended our suffering.
Behold, shepherds, this has He done;
Go, this is what you will find!

CHORALE

Dies hat er alles uns getan,
Sein groß Lieb zu zeigen an;
Des freu sich alle Christenheit
Und dank ihm des in Ewigkeit.
Kyrieleis!

This has He done for all of us,
His great love to proclaim;
In that all Christendom shall rejoice
And thank Him for it to all eternity.
Lord have mercy on us!

DUET (ROBERTA ANDERSON, MARK MCSWEENEY)

Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vattertreu
Wieder neu.

Lord, Thy compassion, Thy mercy
Comfort us and make us free.
Thy gracious favor and love,
Thy wondrous desire
Make new once more
Thy father-faith.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und sie kamen eilend und funden beide, Mariam
und Joseph, dazu das Kind in der Krippe liegen.
Da sie es aber gesehen hatten, breiteten sie das
Wort aus, welches zu ihnen von diesem Kind
gesaget war. Und alle, für die es kam, wunderten

And they came with haste, and found both Mary
and Joseph, and the babe lying in a Manger. And
when they had seen it, they published abroad the
word which was spoken to them concerning the
child. And all that heard it wondered at the

sich der Rede, die ihnen die Hirten gesagt hatten. Maria aber behielt alle diese Worte und bewegte sie in ihrem Herzen.

ARIA (MARY ANN VALAITIS)

Schließe, mein Herze, dies selige Wunder
Fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
Immer zur Stärke
Deines schwachen Glaubens sein.

RECITATIVE (MARY ANN VALAITIS)

Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahren.

CHORALE

Ich will dich mit Fleiß bewahren,
Ich will dir
Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freud
Ohne Zeit
Dort im andern Leben.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und die Hirten kehrten wieder um, preiseten und lobten Gott um alles, das sie gesehen und gehört hatten, wie denn zu ihnen gesagt war.

CHORALE

Seid froh dieweil,
Daß euer Heil
Ist hie ein Gott und auch ein Mensch geboren,
Der, welcher ist
Der Herr und Christ
In Davids Stadt, von vielen auserkoren.

CHORUS DA CAPO

Herrscher des Himmels, erhöere das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

tidings which the shepherds had told unto them.
But Mary kept all these things, and pondered them in her heart.

Lock, my heart, this blessed wonder
Fast within thy belief!
Let this miracle of the divine works
Ever be the strength
Of thy weak faith.

Yes, yes, my heart shall guard
For sure and certain proof
That which, at this auspicious hour,
It has experienced for its bliss.

I will keep Thee diligently in my mind,
I will live
For Thee here,
I will depart with Thee hence,
With Thee will I soar at last,
Filled with joy,
Time without end,
There in the other life.

And the shepherds returned again, praising and giving thanks to God for everything that they had seen and heard, as it was told unto them.

Be joyful, meanwhile,
That our Savior
Is here born both God and man,
He, Who is
The Lord and Christ,
In the city of David, chosen of many.

Ruler of Heaven, hear our stammering tones,
Let our feeble singing please Thee,
When Thy Zion exalts Thee with psalms!
Hear our hearts' triumphant praise,
When we now display our awe before Thee,
Because our welfare is assured!

For your convenience, the lounge area outside Brown Hall on the lower level
will be available to patrons attending both concerts from 5:00 p.m. to 7:00 p.m.

PART FOUR

For the Feast of the Circumcision
St. Luke 2, 21

CHORUS

Fallt mit Danken, fällt mit Loben
Vor des Höchsten Gnadenthron!
Gottes Sohn
Will der Erden
Heiland und Erlöser werden.
Gottes Sohn
Dämpft der Feinde Wut und Toben.

Fall down with thanks, fall down with praise
Before the mercy-seat of the Most High!
The Son of God
Will be the Savior
And Redeemer of the earth.
The Son of God
Quenches the rage and fury of the fiend.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und da acht Tage um waren, daß das Kind
beschnitten würde, da ward sein Name genennet
Jesus, welcher genennet war von dem Engel, ehe
denn er im Mutterleibe empfangen ward.

And when eight days were accomplished, that the
child should be circumcised, he was given the
name Jesus, as he was named by the angel before
he was conceived in his mother's womb.

RECITATIVE AND CHORALE

(SILVIA IRVING, MARK MCSWEENEY)

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort,
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heißet meine Lust,
Mein Jesus labet Herz und Brust.

Immanuel, oh sweet word!
My Jesus is shepherd,
My Jesus is my life.
My Jesus has given himself to me,
My Jesus shall evermore
Hover before my eyes;
My Jesus is my joy,
My Jesus restores heart and breast.

Jesu, du mein liebstes Leben,
Meiner Seelen Bräutigam,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!
Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
Ach! So nimm mich zu dir!

Jesus, Thou my dearest life,
Bridegroom of my soul,
For that Thou gavest Thyself for me
On the bitter tree of the Cross!
Come, I will embrace thee with joy,
My heart shall never leave thee,
Oh, then, take me to Thee!

Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiß ich, daß ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

Even in death shalt Thou be
Dearest of all to me,
In distress, danger and discomfort
Longingly I look to Thee.
What was that dread death struck into me of late?
My Jesus, when I die
I know by this, I shall not perish;
Thy Name, which has conquered
The fear of death, is inscribed within me.

ARIA (GAIL ABBEY; JANICE GIAMPA, ECHO)

Flößt, mein Heiland, flößt dein Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein! (Nein!)
Sollt ich nun das Sterben scheuen?
Nein, dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst ja! (Ja!)

RECITATIVE AND CHORALE

(SILVIA IRVING, MARK MCSWEENEY)

Wohlan, dein Name soll allein
In meinem Herzen sein.
So will ich dich entzückt nennen,
Wenn Brust und Herz zu dir vor Liebe brennen.
Doch Liebster, sage mir:
Wie rühm ich dich, wie dank ich dir?

Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
Mein Erlösung, Schutz und Heil,
Hirt und König, Licht und Sonne,
Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?

ARIA (PHILLIP KIDD)

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Daß es mein Herz recht eifrig tut!
Stärke mich,
Deine Gnade würdiglich
Und mit Danken zu erheben!

CHORALE

Jesus richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesus, lasse mich nicht wanken!

My Savior, does Thy Name instill
The tiniest grain
Of that fierce terror even?
No, Thou Thyself say'st no! (No!)
Shall I then fear death?
No, Thy sweet Word is there!
Or shall I rejoice?
Yes, my Savior, Thou sayest Thyself yes! (Yes!)

Come then, Thy Name alone shall
Be in my heart.
So will I call Thee, filled with delight,
When heart and bosom do burn for love of Thee.
But, Best Beloved, tell me:
How shall extol Thee? How shall I thank Thee?

Jesus, my joy and bliss,
My hope, treasure and lot,
My Redeemer, defense and Salvation,
Shepherd and King, light and sun,
Oh, how shall I worthily,
Praise Thee, My Lord Jesus?

I will live only to glorify Thee,
My Savior, give me strength and courage,
That my heart may so do right zealously.
Strengthen me,
That I may worthily
And with gratitude, extol Thy goodness!

Jesus, direct my beginning,
Jesus, remain ever near me,
Jesus, curb my senses,
Jesus, be my sole desire.
Jesus, be ever in my thoughts,
Jesus, let me never falter!

PART FIVE

For the 1st Sunday in the New Year
St. Matthew 2, 1-6

CHORUS

Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit'.
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt,
Weil anheut
Unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.

Let Thy Glory be hymned, oh God,
Let praise and thanksgiving be prepared for Thee.
All the world extols Thee,
Because our well-being is pleasing to Thee,
Because this day
All our desire is fulfilled,
Because Thy blessing fills us so gloriously with joy.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Da Jesus geboren war zu Bethlehem im jüdischen
Lande zur Zeit des Königes Herodis, siehe, da
kamen die Weisen vom Morgenlande gen
Jerusalem und sprachen:

When Jesus was born in Bethlehem of Judaea in
the days of Herod the king, lo, there
came wise men from the East to
Jerusalem saying:

CHORUS WITH RECITATIVE (SUSAN BYERS)

Wo ist der neugeborne König der Juden?
Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust!
Wir haben seinen Stern gesehen im Mogenlande
und sind kommen, ihn anzubeten.
Wohl euch, die ihr dies Licht gesehen,
Es ist zu eurem Heil geschehen!
Mein Heiland, du, du bist das Licht,
Das auch den Heiden scheinen sollen,
Und sie, sie kennen dich noch nicht,
Als sie dich schon verehren wollen.
Wie hell, wie klar muß nicht dein Schein,
Geliebter Jesu, sein!

Where is he that is born King of the Jews?
Seek him in my bosom,
Here He dwells for my delight, and His!
For we have seen his star in the east,
and are come to worship him.
Blessed be ye, that ye have seen that light,
It came to pass for your salvation.
My Savior Thou, Thou art the light,
That should have shone upon the heathen, too
And they still do not know Thee,
When they already want to worship Thee.
How bright, how clear, beloved Jesus,
Must Thy radiance be!

CHORALE

Dein Glanz all Finsternis verzehrt,
Die trübe Nacht in Licht verkehrt.
Leit uns auf deinen Wegen,
Daß dein Gesicht
Und herrlichs Licht
Wir ewig schauen mögen!

Thy brightness does consume all darkness,
Transforms the gloomy night to light.
Lead us in Thy ways,
That Thy countenance
And glorious light
We may ever behold!

ARIA (DONALD WILKINSON)

Erleucht auch meine finstre Sinnen,
Erleuchte mein Herze
Durch der Strahlen klaren Schein!
Dein Wort soll mir die hellste Kerze
In allen meinen Werken sein;
Dies lässet die Seele nichts Böses beginnen.
Erleucht auch meine finstre Sinnen,
Erleuchte mein Herze
Durch der Strahlen klaren Schein!

Enlighten, too, my dark thoughts,
Illuminate my heart
Through the clear radiance of Thy beams!
Thy word shall be the brightest candle
to me in all my doings!
It shall prevent my soul embarking upon aught evil
Enlighten, too, my dark thoughts,
Illuminate my heart
Through the clear radiance of Thy beams!

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Da das der König Herodes hörte, erschrak er und
mit ihm das ganze Jerusalem.

When King Herod heard this, he was troubled,
and all Jerusalem with him.

RECITATIVE (SUSAN BYERS)

Warum wollt ihr erschrecken?
Kann meines Jesu Gegenwart euch solche
Furcht erwecken?
O solltet ihr euch nicht
Vielmehr darüber freuen,
Weil er dadurch verspricht,
Der Menschen Wohlfahrt zu erneuen.

Why are ye so sore afear'd?
Can the presence of my Jesus awake such
fear in you?
Oh, should not you rejoice
At it far rather,
For He through it does promise
To restore the well being of mankind.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und ließ versammeln alle Hohenpriester und
Schriftgelehrten unter dem Volk und erforschte
von ihnen, wo Christus sollte geboren werden.
Und sie sagten ihm: Zu Bethlehem im jüdischen
Lande; denn also stehet geschrieben durch den
Propheten: Und du Bethlehem im jüdischen
Lande bist mitnichten die kleinste unter den
Fürsten Juda; denn aus dir soll mir kommen der
Herzog, der über mein Volk Israel ein Herr sei.

And he gathered together all the chief priests and
men of learning, and enquired of them where
Christ should be born.
And they told him: In Bethlehem of Judaea! for
thus it is written by the prophets:
And thou Bethlehem of Judaea art not the least
among the princes of Juda,
for out of thee shall come a prince to rule over all
my people Israel.

TRIO (JANICE GIAMPA, SUSAN BYERS, MURRAY KIDD)

Ach, wenn wird die Zeit erscheinen?
Ach, wenn kömmt der Trost der Seinen?
Schweigt, er ist schon wirklich hier.
Jesu, ach, so komm zu mir!

Oh, when will the time appear?
Oh, when will the comfort of His people come?
Be silent, He is surely already here.
Oh, Jesus, come then to me!

RECITATIVE (SUSAN BYERS)

Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet,
Und sich ihm ganz zu eigen gibet,
Ist meines Jesu Thron.

My Best Beloved already rules.
A heart that loves His dominion,
And gives itself to Him completely for His own,
Is my Jesus's throne.

CHORALE

Zwar ist solche Herzensstube
Wohl kein schöner Fürstensaal,
Sondern eine finstre Grube;
Doch, sobald dein Gnadenstrahl
In denselben nur wird blinken,
Wird es voller Sonnen dünken.

A heart's chamber such as this
Is certainly no finely-appointed hall of princes,
But rather a dark pit;
Yet, no sooner shall Thy favor's beam
But gleam within there,
than it will seem to be filled with light.

Handel & Haydn Society

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PART SIX
For the Feast of Epiphany
St. Matthew 2, 7-12

CHORUS

Herr, wenn die stolzen Feinde schnauben,
So gib, daß wir im festen Glauben
Nach deiner Macht und Hülfe sehn.
Wir wollen dir allein vertrauen;
So können wir den scharfen Klauen
Des Feindes unversehrt entgehn.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Da berief Herodes die Weisen heimlich und
erlernet mit Fleiß von ihnen, wenn der Stern
erschieden wäre. Und weist sie gen Bethlehem
und sprach:

HERODES (HERMAN HILDEBRAND)

Zieheth hin und forschet fleißig nach dem
Kindlein, und wenn ihr's findet, sagt mir's
wieder, daß ich auch komme und es anbete.

RECITATIVE (PAMELA MURRAY)

Du Falscher, suche nur den Herrn zu fällen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der, dessen Kraft kein Mensch ermißt,
Bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List, des Höchsten Sohn,
Den du zu stürzen suchst, sehr wohl bekannt.

ARIA (PAMELA MURRAY)

Nur ein Wink von seinen Händen
Stürzt ohnmächt'ger Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Als sie nun den König gehöret hatten, zogen sie
hin. Und siehe, der Stern, den sie im Morgnlande
gesehen hatten, ging für ihnen hin, bis daß er
kam, und stund oben über, da das Kindlein war.
Da sie den Stern sahen, wurden sie hoch erfreuet
und gingen in das Haus und funden das Kindlein
mit Maria, seiner Mutter, und fielen nieder und
beteten es an und taten ihre Schätze auf und
schenkten ihm Gold, Weihrauch und Myrrhen.

Lord, if proud enemies rage,
Let us then in steadfast faith
Look to Thy might and help.
We will put our trust in Thee alone,
So may we withstand unharmed
The talons of the fiend.

Then Herod called the wise men unto him in
secret, and enquired of them diligently when the
Star appeared. And he sent them to Bethlehem
and said:

HEROD

Go now and enquire diligently for the young
Child, and when you shall find him, bring me
word, that I too may come and worship him.

You, false man, seek only to bring the Lord low,
Use every false artifice
To waylay the Savior;
He whose strength no man can measure,
Yet remains in safe hands.
Your heart, your false heart, along with all its craft,
Is known very well already to the most High's Son,
Whose downfall you seek to encompass.

A mere wave of his hand
Casts down the might of impotent man.
Here all power shall be derided!
The Almighty has but to speak a word
To make an end of His enemies' pride;
Oh, thus the thoughts of mortal men
Must change at once.

And when they had heard the King, they departed
thence. And lo, the star, which they had seen in
the East, went before them until it came and stood
over where the young child was. And when they
saw the star, they rejoiced greatly; and went into
the house and found the young child and Mary his
mother, and fell down and worshipped him; and
they opened their treasures, and presented unto
him gifts: Gold, and frankincense, and myrrh.

CHORALE

Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin! es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin,
Und laß dir's wohl gefallen!

RECITATIVE

EVANGELIST (MARK SPRINKLE)

Und Gott befahl ihnen im Traum, daß sie sich
nicht sollten wieder zu Herodes lenken,
und zogen durch einen anderen Weg wieder in
ihr Land.

RECITATIVE (JAMES RUFF)

So geht! Genug, mein Schatz geht nicht von hier,
Er bleibet da bei mir,
Ich will ihn auch nicht von mir lassen.
Sein Arm wird mich aus Lieb
Mit sanftmutsvollem Trieb
Und größter Zärtlichkeit umfassen;
Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz verschreiben.
Ich weiß gewiß, er liebet mich,
Mein Herz liebt ihn auch inniglich
Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind
Bei solchem Glück versehren?
Du, Jesu, bist und bleibst mein Freund;
Und werd ich ängstlich zu dir flehn:
Herr, hilf! so laß mich Hilfe sehn.

ARIA (JAMES RUFF)

Nun mögt ihr stolzen Feinde schrecken;
Was könnt ihr mir für Furcht erwecken?
Mein Schatz, mein Hort ist hier bei mir!
Ihr mögt euch noch so grimmig stellen,
Droht nur, mich ganz und gar zu fällen,
Doch seht! mein Heiland wohnet hier.

RECITATIVE (PAMELA MURRAY, KATHARINE EMORY,

JAMES RUFF, HERMAN HILDEBRAND)

Was will der Hölle Schrecken nun,
Was will uns Welt und Sünde tun,
Da wir in Jesu Händen ruhn?

CHORALE

Nun seid ihr wohl gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.

I stand here beside Thy manger,
Oh, little Jesus, my life,
I come, bring and give to Thee
That which Thou hast given me.
Take it, it is my mind and spirit,
Heart, soul and mettle, take them all,
And may it please Thee well!

And God spoke to them in a dream, that they
should not return again to Herod.
And they departed and went again into their own
country by another way.

Go then! enough, my treasure will not go from hence:
He will remain here with me,
Neither will I suffer Him to leave me.
His arm will enfold me out of love
With gentle courageous desire
And greatest tenderness.
He ever shall remain my bridegroom,
I will bequeath Him heart and bosom.
I know for sure He loves me,
My heart loves Him too, fondly,
And will ever honor him.
What enemy could do me harm
With such good hap?
Thou, Jesus, art and shalt remain my friend,
And were I to implore Thee in anguish:
"Lord, help me!" then let me behold Thy Help.

Now may you proud foes be afrighted,
What fear could you awake in me?
My precious, my treasure is beside me here!
You may appear as grim as may be,
Threaten to lay me low completely,
But lo! my Savior dwells here.

What now of the terrors of hell?
What can the world and sin do to us,
When we rest in Jesus's hands?

Now you are well avenged,
Upon the host of your enemies,
For Christ has broken
That which was against you.
Death, devil, sin and hell
Are quite diminished;
The human race has its place
At God's side.

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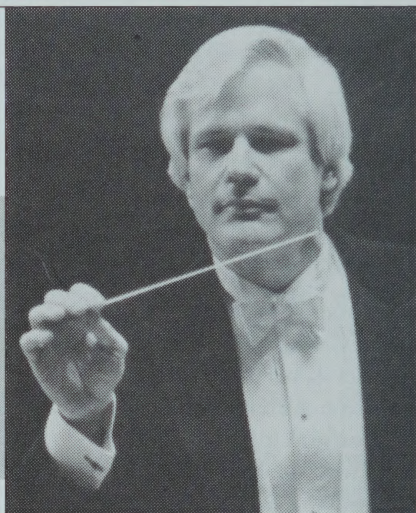
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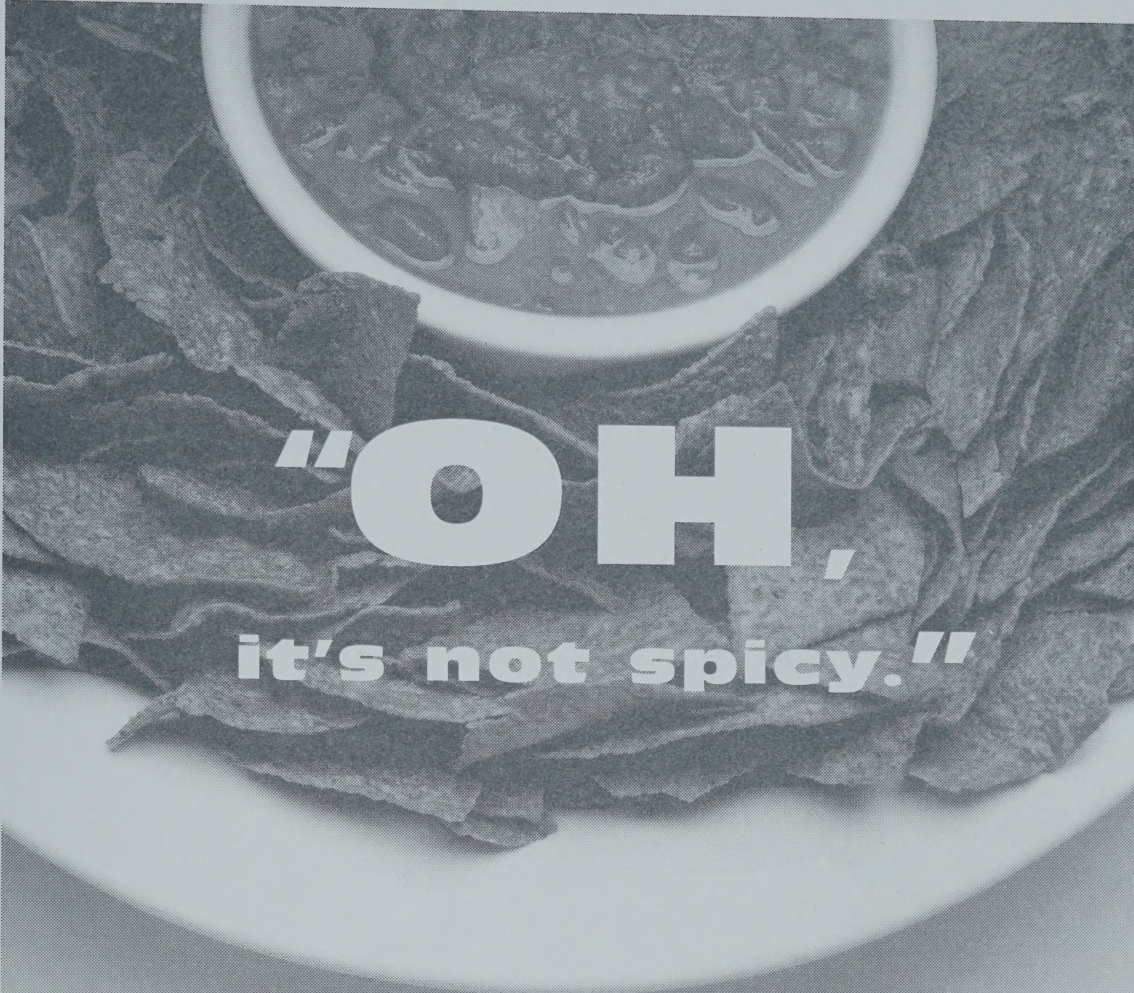
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